

Summary

The new *Múlt és Jövő* began its journey in 1988, at the dawn of the Hungarian regime change, when Israel was entering its most beautiful, mature age at 40. And in our work, in our little story, we continued to breathe together with Israel in all its growth and history. We published – double – issues on the occasion of the 50th, 60th and 70th anniversaries. Today, Israel's 75th birthday is not a round number. But we still thought it was necessary to once again "cast our watchful eyes on Jerusalem". Israel's struggle with peril, wars, and terrorist attacks is not a new development but its natural state. This fight to endure is typical of all young states, for whom the time it takes to put down irremovable roots is measured in centuries. However, the internal division and fragmentation that is taking place within Israeli society today is a sad novelty. And a source of danger. Our hearts are filled with worry from a continent away.

Another concern led me to this commemoration. We are not one hundred percent sure that we can celebrate the 80th together. Hungary is also exposed to the global perils and the shadows of war which always hit culture first. (See how the Muses fall silent when the arms speak.)

In an autobiographical excerpt published for the first time, Avigdor Hameiri, a key figure for both the old (1911–1944) and the new *Múlt és Jövő*, relives the birth of the state of Israel from a few years distance (when the text was written in Hungarian). Already, at the beginning of the 1950s, he called attention to the factors that now seem to be so tragically culminating. He foresaw the fault lines with prophetic sensibility that would have spoiled the celebrations (it was no coincidence that his writings remained unpublished) but are shocking to read in the light of today's events.

His poem *Me'al Pigat Har Hatzofim*, also sung as a psalm, appears for the first time in a Hungarian translation, thanks to the quick and thorough cooperation of Éva Petrőczi and Erzsébet Szilágyi. Hedvig Ujvári's study summarizes the life's work of Budapest-born Max Nordau, one of the apostles of Zionism, who passed away 100 years ago this year. Gábor Kelemen's study presents the life path of Henrietta Szold, who laid the foundations of health care in Israel. Levente Olosz's study (part of his monograph) presents the circumstances of the establishment of the state through the eyes of a close eyewitness, Transylvanian Zionist leader and journalist Ernő Marton, founder of *Új Kelet*. For a long time, the Israeli state was led by left-wing political forces, meaning that the role that right-wing groups and ideologues played in the founding of the state made it less into "collective memory". Not for the first time, László Veszprémy aims to change this and now presents Ze'ev Jabotinsky's struggles and his role as a school founder. We also asked Avigdor Hameiri to draw on his personal experience and complement László Veszprémy's current-day study on Jabotinsky with his insight. Péter Róbert came across unique finds in the National Széchényi Library: two military newspapers, which were written and printed in Hungarian during the War of Independence (1948/9) for the soldiers who had not yet mastered the Hebrew language. They were published to reflect different party positions, which even then captured the division well. The presentation of these two print materials is a sensation – new periodicals may later come to light as a result of these publications.

A new state needs not only military victories and economy, but also new holidays and modernizing old traditions. The development of these is presented in Muki Tzur's study. Ilana Rosen (Head of the Department of Hebrew Literature at the Ben-Gurion University of the Negev) depicts the Aliyah of her parents through humorous family stories. Imre Goldstein's short story ...

And this brings us to today's Israel. In his play *Someone like me*, Roy Chen, lead dramaturge of the Geshen Theater in Jaffa, portrays the social problems of today's Israel through the characters of nurses at an institute for mentally injured youth, their parents and the teachers of the institute, as well as the history and conflicts of their healing cooperation. Sylvia Huszár, translator and creative director of Maladype, the theater that staged the play in Hungary, presents the dynamics of collaboration with Israeli creators – how did the play come to Budapest? And social psychologist György Csepeli draws the conclusions, with so many parallels with today's Israel, from the Hungarian performance of the play.